



LaTonya Williams and Octavia Williams (Tódiich í'nií/Náneeshlézhi Táchii'nií Clans), Sisters, Steamboat, Arizona, a photo from In the Fifth World: Portrait of the Navajo Nation, one of the exhibitions offered as part of the Arizona Commission on the Arts' Traveling Exhibitions Program. Photo by Kenji Kawano

State and Regional Partnerships

The National Endowment for the Arts greatly extends its impact through its partnerships with the 56 state and jurisdictional arts agencies and six multistate regional arts organizations. Forty percent of the NEA's grant funds are distributed through these Partnership Agreements, helping support local, state, and regional arts activities for children and adults across the nation. A complete listing of Partnership Agreements in FY 2002 is available online at www.arts.gov.

State arts agencies used their federal and state appropriated funds in 2002 to promote access to the the best of America's cultural heritage through assistance for arts groups and artists, artist residencies, performances and exhibitions, arts education, programs in the traditional arts, and cultural tourism initiatives among other projects.

Arizona Commission on the Arts Provides Access to Visual Arts through Traveling Exhibitions Program

The Arizona Commission on the Arts received \$665,500 in FY 2002 through its State Partnership Agreement to forward the NEA goals of access to the arts for underserved communities, arts education, and artistic excellence. Matching NEA funds with more than \$4 million in state and other funds, the Commission reached 6.6 million people through the more than 600 projects it supported.

One way the Commission provides access to the arts is through its Traveling Exhibitions Program (TEP). Since 1967, the Commission has toured exhibitions of contemporary and historical artworks to communities throughout Arizona and

nationally. The goals of the program have been to provide cultural experiences to rural and underserved communities and to facilitate the promotion of quality art and curatorial projects produced in Arizona on a state and national level. All exhibitions included in the program are selected by a panel of experts in the art and museum fields on the basis of artistic quality and appropriateness for travel.

The rental fees are kept low by covering only the basic costs of exhibitions, including loan of artwork, labels and wall text, and promotional materials. By offering engaging, high-quality visual arts exhibitions at very affordable prices, TEP provides substantial savings to museums, art centers, libraries, schools, and other venues across the country.

FISCAL YEAR 2002 FACTS AND FIGURES Partnership Agreements

Dollar Amount of State Partnership Agreements: \$26,060,200
Dollar Amount of Regional Partnership Agreements: \$4,743,600

The NEA also awarded Partnership Agreements to six regional arts organizations, created to transcend state boundaries and provide access to a greater variety of arts experiences, especially in underserved areas. One of the ways the Arts Endowment works with the regional arts organizations is through the NEA Regional Touring Program, which provides assistance for the presentation of touring performing artists and companies, especially in underserved communities. In most cases, the evening performances are supplemented by educational programs in the community.

Jazz-Influenced Version of *The Nutcracker* Plays in New Hampshire



The traditional Dance of the Sugarplum Fairies in the original *Nutcracker* was transformed into a beautiful tango in *Clara's Dream*. Photo by Nancy G. Horton

Ever since hearing a performance of jazz greats Duke Ellington and Billy Strayhorn's arrangement of Tchaikovsky's *The Nutcracker Suite*, percussive dance artist and choreographer Drika Overton wanted to create a tap dance production based upon it. Percolating the concept for more than a decade, Overton assembled a top notch team of fellow tap artists and put together the production entitled *Clara's Dream*, premiering it in 2000 at Plymouth State College in New Hampshire. The show was a hit, selling out all performances.

Overton, who teaches dance at the University of New Hampshire in addition to her dance and choreography work, has studied extensively with such notable tap legends as Jimmy Slyde, Honi Coles, and Eddie Brown, as well as body musician Keith Terry and rhythm dancer Kimi Okada.

Margaret Lawrence, Hopkins Center Director of Programming at Dartmouth College in Hanover, New Hampshire decided to engage the quirky holiday show for December 2001 during its second-year run. The Hopkins Center received the support of a New England Foundation for the Arts grant from the New England States Touring program, part of the NEA Regional Touring Program, for three evening shows along with three daytime matinees for public school students. The Center also produced a study guide for the school performances.

"We had three matinees to accommodate young people from primary and secondary schools and felt a study guide was the best way to tie the show to the public school curriculum," said Lawrence. "It was an opportunity to teach about jazz music and tap dance. We also wanted to share the guide by making it available to the general public through the Hopkins Center's Web site."

The production features many types of dance, while focusing on the African and Irish influences on the history of American tap dance. *Clara's Dream* includes such dance styles as the shim sham, buck and wing, Lindy Hop, variations on Middle Eastern dance, and BS chorus—a traditional tap chorus that includes time steps, wings, over-the-tops, and through-the-trenches performed in an uptempo groove.

Clara's Dream is on its way to becoming a new holiday classic, having sold out every show to date. The work actively sustains the legacy of two of our truly American art forms: jazz and tap dance, Old World hybrids born into forms that are now uniquely American.